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mögen (98, 1a), are both said to convey the sense of a conceded possibility, but unless they be further differentiated may not the student justly infer that they are interchangeable? The ingenious grouping in § 95 may and may not lead him aright. Neither under the modal auxiliaries nor under word-order do I find any reference to the position of the transposed auxiliary with the so-called "double infinitive." Perhaps the reason is not far to seek, at all events not so far as that for the omission of the pluperfect tense, of the true imperative, of the infinitive and perfect participle in commands and directions, and, finally, of the position of the subordinate verb in clauses of the type: *Auch meinte er, sie könnten dem Weltkrieg ruhig entgegensehen*". A reference to § 105 would in the last case have sufficed.

Let us pass on to the subjunctive. Dr. Morgan, I believe, is the first editor to follow the lead of Professor Prokosch in his conception of the subjunctive and the conditionals. The German subjunctive, he holds, is used to express four time ideas, *present, past, future* and *future perfect* time. Each is represented by two tense forms, called the *first* and *second present*, etc., the basis for the *first* forms being the present and for the *second* always the preterit stem. Thus *sei* and *wäre*, *habe* and *hätte*, *werde* and *würde* are absolutely identical in point of time, but in function only to a limited extent. What is true of the simple verbs is true also of the compound tenses in which they may appear as auxiliaries. How these forms may have arisen is a question that may still engage scholars, for us the important thing is that, from a pedagogical point of view, the new system is infinitely superior to the old. No teacher who has given the new a trial will desert it for the old. For convenience in drill and practice, Dr. Morgan suggests a system of naming the forms, but the system suggested is capable of improvement. Let the numeral 1 and 2 designate the forms and the letters *abcd* the four tenses. Then the *first* present would be *1a*, the *second* *2a*, and not as at present *1a* and *1b*, respectively. To have to associate *first* and 1 with different things is confusing and may be responsible for a typographical error on p. 51, l. 4 f. b., where we read *2b* for *1b*. *Werde* and *würde* should follow *habe* and *hätte* in the paradigms as they do in the text on page 47. Likewise on p. 51, the forms of *werden* should appear side by side with those of *haben*.

A few typographical errors have, of course, crept in. "And so" should be added to § 8, p. 5. One *Etwas* should be struck out on p. 6, l. 5 f. b.; and for "form" read "forms" on p. 52, last line.

The book is by its very title elementary in character; for the student who is sufficiently advanced in the study of German to derive any real benefit from translation it contains little that he *should* not know at the outset.

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J. LASSEN BOYSEN.

A Trip to South America; exercises in Spanish composition, by S. M. Waxman. D. C. Heath & Co., 1916. iii + 100 pp. 50 cents.

This little composition book offers new material since it departs from the usual trip to Spain and takes the student to South America. It resembles

Crawford's *Spanish Composition* and Umphrey's *Spanish Prose Composition* in that it deals with two men who are also about to leave the United States for a summer trip. Mr. Waxman's book is somewhat easier and shorter than either of the two composition books just mentioned.

A Trip to South America is divided into twenty-five lessons, each consisting of three parts: (1) a section of Spanish; (2) a few sentences for verb drill; and (3) a composition based on the Spanish selection.

(1). Mr. Waxman has been quite successful in this imaginary conversation; the Spanish is clear, natural and idiomatic; in the three lessons where he has quoted from other books the selections fit admirably. The Spanish is unusually good, except for a very few americanisms, e. g. page 15, line 5, "un asiento cómodo y hágase Vd de cuenta"; page 26, lines 8-10, where the thought is confused; page 28, line 20, "en la España"; page 41, line 2, "con la Europa"; page 43, line 6, "para" (?); line 8, "la oficina" (?); page 68, line 5 "en la media de la noche"; page 48, last line, "su propio dueño".

(2). The sentences for verb drill may be considered the best part of the book, since they consist of every day phrases formed with irregular verbs. The notes are just enough and to the point. A few things that might be questioned and that may cause difficulties in the verb drill are these: page 2, lines 16-17, is "pensar" or "creer" to be used here?; page 5, line 6, "Can you speak Spanish?" "poder" or "saber"?; page 8, line 4, "tener que, prisa, tener ganas de, miedo" should be reworded, as it confuses the student; line 23, "when" should have a note asking for the subjunctive.

(3). The compositions based on the Spanish exercises present no serious difficulties and make good, clear Spanish when once translated. Some teachers may object because the English follows too closely the Spanish, but this was done purposely, as Mr. Waxman says in the preface, so that beginners will not make too many mistakes.

A Trip to South America should prove valuable as an elementary composition book and it can be used to advantage in a class in conversation.

LOUIS IMBERT.

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Le Premier Livre and Le Second Livre, by Albert A. Méras, and B. Méras. Illustrations by Kerr Eby; American Book Co., 1915. 12mo., 200 pp.; and 12 mo., 214 pp.; 64 cents each.

Le Premier Livre is a grammar and reader combined. The book is intended to cover all the work of the first half year. The aim of the authors is to present from the start "natural, practical and interesting French." The two or three pages making up each of the sixty lessons which compose the volume, are carefully divided into five parts with occasional review or drill exercises. The five parts of each lesson consist of: 1. A short vocabulary. 2. A portion of the text taken from Hector Malot's *Sans Famille*. 3. Conversation, consisting of five brief questions on the text. 4. Grammar, involving hardly more than one or two of the most indispensable features of French grammar. 5.